

Laurette Taylor at National; Belasco Welcomes Al Jolson

NEW PLAY JUST FITS LAURETTE TAYLOR

"Harp of Life," Woven Around
Mother Love, Has First
Night at National.

"The Harp of Life," a new play by J. Hartley Manners, written for Laurette Taylor, was presented at the National Theatre last night with that star in the leading role.

The theme of the play centers about one of the greatest of human tragedies—that time when a mother loses her little boy and finds in his stead a strange man, who says and thinks for the first time that "mother won't understand."

Miss Taylor as the young mother of a nineteen-year-old son imbues her impersonation with all of those qualities which distinguish a mother from every other kind. Her work is technically excellent, intelligently handled, and delivered with a spontaneity which is pleasing in the extreme.

The plot of the play is quite simple and prosaic, full of trite and homely little touches, which accentuate all the more acutely the enormity of the tragedy of the little mother. Having done everything in her power to save her boy from the contamination of the "next door"—her term for the outsider, who usually communicates to others the secrets of the origin of life in the most degrading and ignorant form—the mother dyes the remainder of the burden of instruction upon the father. She holds it in his duty to tell the boy of the sins of the world and of the misuse to which beautiful things in life are put.

Not having fulfilled his duty, the father's procrastination bears bitter fruit, and both parents awaken in the space of one day to the realization of the fact that their little son is a man, engaged to a divorcee court widow of unsavory reputation. The chivalry with which the mother has blessed him, has only served to blind him to the real nature of the woman with whom he thinks himself in love. His father's unwillingness to explain wrong to him has left him handicapped.

The first act shows the boy in his home, and later, the effect on his mother and father of his first night out. The second act shows his homecoming, and the revelation of his engagement. In the third act, which moves to the apartments of the divorcee, with his mother and father present, he is taught by bitter experience that which should have been explained to him by his father.

The cast which supports Miss Taylor is adequate to the demands of this serious drama. The part of the well meaning but blundering, absent-minded father is well played by Philip Merrill. Dion Titherage, as the boy, is frank and free from self-consciousness. W. J. Ferguson as the guilty cynical old roue who forms the connecting link between the boy's home and the outside world, is enjoyable.

The roles of the girl the son should have loved, and her mother are well played by Follott Paget and Lynn Fontaine, respectively. Violet Kemble Cooper appears in the last act as the widow.

FLORENCE E. YODER.

**HENRY DUBIOUS
ON MEXICO AFFAIRS**

Texas Congressman Sees Little
Chance for Improvement.

No prospect of improvement in Mexican conditions in the near future is foreseen by Congressman Robert L. Henry, of Texas.

Congressman Henry, who ran for Senator in the primaries in Texas recently, says Mexican affairs are chaotic, and he sees no sign they will soon get better. He has arrived in Washington to look after various matters relating to his duties in Congress.

He declares Texans are apprehensive over the situation in Mexico, and have little hope conditions will grow better under the present regime there.

He does not think Carranza is strong enough to grapple with the situation and solve it, and he believes the United States must continue on the watch indefinitely.

KEITH'S.

Stellar honors of the week's offering at Keith's Theater fall to Belle Story, the young American prima donna, and Edwin Arden, who makes his vaudeville debut in a sketch entitled "Close Quarters." With only two persons actually appearing, several interesting incidents are told in a manner that really brings to the fore five figures in the telling of the story. As presented by Mr. Arden and Robert Wayne, the thrilling scenes are brought to the almost always unexpected climax.

Miss Story appears in a short repertoire of charming vocal numbers. In contrast to Mr. Arden's making his debut in the ranks of the "two-a-days," Miss Story is bidding farewell, for a time at least, to vaudeville.

A musical comedy in tabloid, "The Four Husbands," is presented by comedians and charming girls, and is filled with tuneful musical numbers and bright comedy. Artistically costumed and staged, the offering pleased the first nighters.

Hans Hanke, concert pianist, delighted his hearers with his artistic rendition of classical numbers.

Babette Raymond and Thomas Dugan, in a non-sensical sketch, "They Auto Know Better," pleased with their satire on the motor car. Sylvia Clark and Al Gerard, in "Modern Vaudeville Frolics," were entertaining. Miss Clark's offerings proving highly amusing.

Appale's Zoological Circus included excellently trained dogs, cats, monkeys, and a trained anteater. The antics were amusing and showed their careful training.

Concluding the program was the Pathe Pictorial News. The musical program of the orchestra was an important feature.

POLI'S

Many quick changes from laughter to tears and vice versa were furnished the Poli audience last night when Robert Sherman presented "The Girl Without a Chance," by Whitney Colburn. The play is in three acts with a prologue which carries the audience back eighteen years to a little peasant home in Italy.

The beautiful daughter of the Italian farmer is betrayed by an American man, and she returns to her father's home, leaving her to her fate. "Tony," whose love the girl had cast aside for that of a rich American, vows that he will follow the latter to the end of the world in search of revenge.

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ROBINSON CRUSOE, JR. IS REAL FUN MAKER

Winter Garden Show Is Three
Hours of Wit, Foolishness,
and Pleasing Song.

Al Jolson met last night's audience at the front door of the Belasco Theater, and for three solid hours he added to his initial greeting of welcome to his "home folks" by an unending chatter of wit, foolishness and irrepressible fun.

And numerous songs as only Jolson can sing them were added for good measure.

The black-face comedian was in unusually good spirits, as one gentleman in the front row audibly exclaimed as he smacked his lips over the real liquor friend Al dispensed. The appreciation of the treated one, somehow, was contagious, for the audience guffawed and applauded its delight in abundant measure in return for the star's unflagging efforts to amuse.

Kaleidoscopic Affair.

The Winter Garden show surrounding Jolson this year is entitled "Robinson Crusoe, Jr." It is a kaleidoscopic mélange of singing, dancing, and prancing that run riot as the background for the burnt-cork monologist. It is a "girly" show with many choruses, many scenes and many smiles.

Paradoxically enough, the most successful and most applauded numbers were by men, with the exception of the dancing of Isabel Rodriguez and Barry Lupino. The latter showed a remarkable sole in anatomical construction and with Frank Carter and the lively Kitty Doner he was much in the terpsichorean spotlight.

Ten scenes are employed to provide locale for the colorful antics of the large company. They range from a summer home on a tropical island to a harem city with its numerous veiled slaves and singers, and back again to the ballroom at Westbury Towers.

Tiring of the turmoil of raising two daughters, Hiram Westbury takes a nap and dreams he populates the island with a fabulously rich man, a society's puppets are transferred to the island, and a cannibal, who is a Winter Garden lingo for a scene with girls—girls, and more girls.

Then enters a pirate bold to add to the turbulent life, ending in kidnapping the temporary Crusoe and his companions, who, on the good ship "Skull and Bones," put to sea and land in the silver city of Ragsmashville, which is Winter Garden lingo for a scene with girls—girls, and more girls.

Brilliant Tenth Scene.

Hiram then wakes up and finds that Jolson put a little too much "spirits" in his rarebit, and in the ballroom of Westbury's country estate the tenth and final scene is registered with brilliance.

Jolson faced an audience last night that had a ravenous appetite for songs. He supplied more than half the demand with his 19th vintage favorites. "Down by the Sea," "The Swanee River," "Where Did Robinson Crusoe Go With Friday on Saturday Night?" "Yaqui Hiki," "Do It," "Fit," "Mammy's Little Coal Black Rose," and a medley of some of his song hits. "Write Me a Song Like These."

Frank Carter again obliged with lively dancing and songs, "Pirate Lady" and "Mayflower Girl" excellently done; Kitty Doner still sang, danced, and romped with much skill, and Isabel Rodriguez supplied the attraction for Frank Carter's affections.

Lawrence D'Orsay's effective London twang has not dimmed any, and Alexandra Dagmar was large and loquacious. Claude Flemming's Crusoe was dapper. Numerous acrobatic and dancing numbers were given by Frank Grace, Johnnie Berkes, Edward Bowers, Frank Walters, and Alfred Crocker.

GAYETY

Two lively burlesques, interpreted by a large aggregation of burlesque talent known as "The Midnight Maidens," are this week's offering at the Gayety.

The opening piece is "Stolen Sweets," while the closing number is "A Night in A Foreign Vaudeville House." Joe Flynn and William J. Hoy are the featured comedians, but Harry Hearn and "Shorty" Biglow run them a close race for the laughing honors.

Heaven Byron has a pleasing voice and a good imagination in a Scottish song. Ethel Vernon and Clara Gibson are clever dancers, the former's dancing specialty with "Fast Man" winning much applause. Fern Biglow and Meehan have a comedy acrobatic act that is above the average, and Joe Flynn's parodies on popular songs won numerous encores.

The chorus is well drilled and appeared in a patriotic song entitled "The Face in The Flag I Love." Handsome costumes and elaborate scenic effects, including the interior of a Pullman car, add to the success of the entertainment.

The musical director of "The Midnight Maidens" is B. Fuller Jarboe, father of Harry Jarboe, manager of the Gayety.

STRAND

The proving of Beanie Love's capacity as an actress is the most important feature of the melodramas, "Hell-to-Pay Austin," in which the Triangle Company presents the young star, and Wilfred Lucas at the head of the photographic program at the Strand Theater this week.

Miss Love flashed suddenly on the film horizon about a year ago in the eccentric comedy character of a Swedish maid in "The Flying Tornado." Since then she has been seen in a number of girlish parts that gave her little opportunity.

In the new play at the Strand this week, however, she gives a more sustained characterization in the part of a girl who is left an orphan in a lumber camp of the spirit of the rough men who constitute themselves her guardians.

With the Keystone comedy, "The Winning Punch," in which Slim Sumner will be repeated today.

Tomorrow and Thursday Norma Tallridge will be seen in "Social Secretary" with Fay Tincher in a Key-

stone comedy to supplement the program. Friday and Saturday the chief feature will be Frank Keenan in "The Roughneck," and the Keystone farce, "Vampire Ambrose" as an additional feature.

CASINO

The first of the twelve complete photoplays that have been made from The Times automobile romance, by C. N. and A. M. Williamson, "The Scarlet Runner," is the chief feature of the foreweek program at the Casino this week, with Earle Williams as the star.

The first story is called "The Car and His Majesty," and tells of the use of the "scarlet runner" to frustrate a plot to ruin the life of a young diplomat. In addition to the fact that this series of plays will bring Earle Williams back to the screen in the part of the gentleman chauffeur who endeavors to prove his ability to earn his living by running an automobile for public hire, the first play introduced Raymond Walburn, former Poli Player, as a motion picture actor.

In addition to "The Scarlet Runner" episode, the program also introduces another Poli Player, Thurlow Bergen, in the chief role of a Pathe production, "A Woman's Fight," in which Geraldine O'Brien is the leading woman. Beginning Thursday the first episode of the new Pathé serial, "Shielding Shadow," will be shown.

The leading parts in this play are assumed by Ralph Ince and Grace Darmond. "Through the Wall," a Vitagraph production, will be an additional attraction.

GARDEN

The manner in which Charlie Chaplin would conduct the business of a pawnbroker is the theme of the newest of the Mutual Film comedies in which the eccentric comedian appears as the leading feature of the program at the Garden Theater this week. The episode in the play that gains the largest number of laughs is that in which Chaplin is called upon to put a valuation on an alarm clock.

There are few sections of the clock that are not examined in a particularly exacting manner, a pair of tinners shears, a coal chisel and a can opener being the principle tools used for the purpose. The story of the play tells of a very careless assistant in a pawn broker's establishment who shows his loyalty by catching a hold burglar who is making off with most of the assets.

In addition to the Chaplin comedy, Winifred Greenwood, Edward Coxen and George Field are seen in a Mutual drama, "A Woman's Daring." Both plays will be repeated today and tomorrow.

Thursday, Friday and Saturday, Nance O'Neil will be seen in "Iron Woman." This play has been adapted to film purposes from the novel by Margaret Deland. In addition to the chief feature the program will also include a Rosemary Theby-Harry Players, "Her Installation Furniture."

RUST MAKES WHEAT LIGHTER THIS YEAR

Averages Six Pounds Less Per
Bushel Than 1915 Crop.

Another reason for the shortage of wheat in the United States this year is indicated in a report sent out today by the Bureau of Crop Estimates of the Department of Agriculture, that each bushel of wheat this year weighs on an average six pounds less than last year's bushels.

The reason for this, it was indicated at the department, is that there is a

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bilious, constipated,
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can't harm tender stomach,
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Don't scold your fretful, peevish child. See if tongue is coated; this is a sure sign its little stomach, liver and bowels are clogged with sour waste.

When listless, pale, feverish, full of cold, breath bad, throat sore, doesn't eat, sleep or act naturally, has stomach ache, indigestion, diarrhoea, give a teaspoonful of "California Syrup of Figs," and in a few hours all the foul waste, the sour bile, and fermenting food passes out of the bowels, and you have a well and playful child again. Children love this harmless "Fruit Laxative," and mothers can rest easy after giving it, because it never fails to make their little "inside" clean and sweet.

Keep it handy, mother! A little given today saves a sick child tomorrow, but get the genuine. Ask your druggist for a 50-cent bottle of "California Syrup of Figs," which has directions for babies, children of all ages and for grown-ups plainly on the bottle. Remember, there are counterfeiters sold here, so surely look and see that yours is made by the "California Fig Syrup Company." Hand back with contempt any other fig syrup.—Adv.

good deal of rust in the wheat this year, which makes the crop "bulk" less. The usual average weight of a bushel of wheat is 62 pounds, department officials state, while this year it averaged only about 56.4 pounds. The Minnesota average this year is but 52 pounds, as compared with a usual weight of 58 pounds.

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